



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

1. *Approach all ye faithful.* Hymn for Christmas.
2. *The Lord is risen indeed.* Anthem for Easter.
3. *I will greatly rejoice in the Lord.* Anthem for Whitsuntide.

4. *Hail the day that sees Him rise.* Hymn for Ascension.

Composed by BENJAMIN CONGREVE.

The Christmas Hymn, "Approach all ye faithful," is an exceedingly good and effective Hymn-tune, with a swinging melody and plain diatonic harmonies, easy of execution and satisfactory when executed. The Easter Anthem is altogether another affair. It is a work of greater ambition, containing solos and choruses, and a "quartette" as well, and includes a large number of marks of expression; but in spite of all this we do not like it. As an illustration of words it is colourless and unmeaning to the last degree; and considered simply as a musical composition it is almost equally poor and commonplace. The Anthem for Whitsuntide must, we fear, be classed with the preceding one, being altogether unsatisfactory. The Ascension Hymn, on the other hand, is both appropriate and melodious, and in almost all respects equal to the Christmas Hymn. Does not this go towards proving Mr. Congreve over estimates his strength in attempting anything larger than a Hymn-tune? He must remember that one good Hymn-tune is worth a dozen bad anthems.

*Crocus Gathering.* Song. Words by Sebastien Evans.

*After War.* Song. Words by Isa Craig. Both composed by Agnes Zimmermann.

THE first of these compositions is certain to make its way from the simplicity of the melody and the grace of the accompaniment. Miss Zimmermann has caught the true spirit of the words; and her song breathes of sunny green fields and spring flowers. The second on our list is equally characteristic; but as its title implies, has a pervading tone of sadness. The change to the major key is extremely effective; and the flattened sixth of the scale gives a pathos to the concluding phrase thoroughly in accordance with the feeling of the poetry.

*Minuit à Venise.* *Reverie Barcarolle.* Composée par Clara Gottschalk.

PIANISTS who are not frightened by an array of accidentals will find this a graceful and effective piece. The leading theme is extremely vocal; and the second subject is equally melodious.

*Six Four-part Songs.* By Agnes Zimmermann.

THE six songs form Book 14 of Novello's Part-song Book; and although unequal in merit, are we think destined to increase the reputation of a composer who has already obtained an honourable name, both as an executive and creative artist. Of the six, we prefer No. 123 (the number in the "Part-song Book"), "Good Morrow," the words of which, by Thomas Heywood, are excellently expressed. The lengthening out of the "Good morrow," at the conclusion is extremely happy; and, sung by a good choir, it would prove highly effective. "To Daffodils" (composed to Herrick's exquisite words) is also a very favourable specimen of pure four-part writing. The phrase, "We die as your hours do," reflects faithfully the excessive beauty of the words. These contributions to the music for vocal societies sufficiently show the respect which these choral bodies have earned from all who desire to aid in the advancement of part-music in this country.

ROBERT COCKS AND Co.

*The Pianist's Library.* Nos. 7 and 11. Edited by Brinley Richards.

*Nymphs of the Fountain.* *Caprice à la Valse.* Composed for the Pianoforte by Brinley Richards.

THE collection of pianoforte music, edited by Mr. Brinley Richards, under the name of "The Pianist's Library," includes works from the best masters, ancient and modern; and is now in the course of continuation. The two numbers sent to us are original compositions by the editor; and to all who desire that their fingers shall

be employed on something beyond mere mechanical passage playing, we can conscientiously recommend both these pieces. No. 7 is an "Andante Cantabile," an elegant, vocal melody, with a triplet accompaniment, throughout, which will be found highly useful as a study, the sustained octaves in the right hand, which also has the accompaniment, compelling an independence of touch which must be carefully studied by all who aspire to play modern pianoforte music with intelligence. Of the two pieces, however, we prefer No. 11, a *Caprice* in  $\frac{3}{4}$  time (although marked  $\frac{3}{4}$ ) in the favourite "Caprice" key, F sharp minor. This is one of the best of Mr. Richards' compositions of this class which has come before us. The treatment of the theme, although Mendelssohnian in character, is marked throughout by a refinement which will ensure its acceptance by all intellectual pianists; and the harmonies are never unduly elaborated with that affectation of scientific knowledge so observable in many of the "brilliant" effusions of the day. The third piece on our list, "Nymphs of the Fountain," is a sparkling waltz, the right hand part of which is entirely played upon the black keys. Whether this idea has at all fettered the composer we do not know; but the piece is scarcely so much to our mind as the other two we have noticed. The subject, however, is pleasing; and musical fingers may draw much beauty from this fantastic waltz.

ASHDOWN AND PARRY.

*Hanover Square.* No. 6. April.

THIS publication fully sustains its character. An Impromptu by Lefebure Wely, and a Serenade by Henry W. Goodban, are favourable specimens of modern pianoforte pieces; the first-named, especially, being based on an exceedingly elegant subject. The song by Virginia Gabriel, "Echoes," is easy, vocal, and well accompanied; and Randegger's "Stattene Allegro," a more ambitious production, is the composition of a thorough master of vocal music.

B. WILLIAMS.

*Spring and Summer.* *Sacred Song.* Words by Henry Bateman, Esq. Music by Alfred S. Penny.

THE melody of this song is sufficiently smooth; but it is so awkwardly harmonised in many parts as to disturb the repose so essential to a composition of this character. How, for instance, does Mr. Penny reconcile the arpeggios given to the right hand against the Dominant 7th in the left, in the second half of bar 2? Surely he must have meant the  $\frac{5}{4}$  before the chord of the 7th, or is he really fond of these violent unprepared discords? The most vocal part of the song is the phrase at page 3, commencing "Then shall dawn life's glad to-morrow," but this is destroyed by the harmony of the last bar but one. Why not substitute the triad of D for the 7th on G  $\sharp$ ?

MORLEY.

*O lovely Star of Eve.* Song. Words and music by Alfred Phillips.

A GRACEFUL song, which would have been more effective had the accompaniment been simpler. If Mr. Phillips would strike out half his accidentals he would immensely improve his composition, although we have little hope that he will believe us. His harmonies, however, are carefully written; and there is feeling for melody which the composer may yet turn to account.

HUTCHINGS AND ROMER.

*The Fates.* A Cantata. Words by D. T. Carter, Esq. Music by W. T. Belcher, Mus. Bac., Oxon.

THIS Cantata was performed in the Music School, Oxford, for the degree of Bachelor in Music; and as an exercise intended to show the professional qualifications of a candidate for this honour, it is creditable. Beyond this we have nothing to say. The subject is not particularly